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ABSTRACT

This booklet presents current educational theories concerning nonverbal communication and provides classroom activities for putting these theories into practice. The first section discusses the definition of communication, the relationship of verbal and nonverbal communication, the components of nonverbal communication, the environment of personal space, body movement and orientation, the face and eyes, and nonlanguage vocal behavior. The second section focuses on vocal cues, personal space and environment, face and eyes, body movement and orientation, and nonverbal awareness. Various games and exercises are recommended for each of these topics. The final section lists references related to nonverbal communication. (TS)

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THEORY INTO PRACTICE

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Nonverbal Communication in the Elementary Classroom

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Foreword

The Educational Resources Information Center (ERIC) is a national information system developed by the U.S. Office of Education and now sponsored by the National Institute of Education. It provides ready access to descriptions of exemplary programs, research and development efforts, and related information useful in developing more effective educational programs.

Through its network of specialized centers or clearinghouses, each of which is responsible for a particular educational area, ERIC acquires, evaluates, abstracts, indexes, and lists current significant information in its reference publications.

The ERIC system has already made available—through the ERIC Document Reproduction Service—much informative data, including all federally funded research reports since 1956. However, if the findings of specific educational research are to be intelligible to teachers and applicable to teaching, considerable bodies of data must be reevaluated, focused, translated, and molded into an essentially different context. Rather than resting at the point of making research reports readily accessible, NIE has directed the separate ERIC Clearinghouses to commission from recognized authorities information analysis papers in specific areas.

In addition, as with all federal educational information efforts, ERIC has as one of its primary goals bridging the gap

between educational theory and actual classroom practices. One method of achieving that goal is the development by the ERIC Clearinghouse on Reading and Communication Skills (ERIC/RCS) of a series of sharply focused booklets based on concrete educational needs. Each booklet provides teachers with the best educational theory and/or research on a limited topic. It also presents descriptions of classroom activities which are related to the described theory and assist the teacher in putting this theory into practice.

This idea is not unique. Nor is the series title: *Theory Into Practice* (TIP). Several educational journals and many commercial textbooks provide teachers with similar aids. The ERIC/RCS booklets are unusual in their sharp focus on an eudcational need and their blend of sound academic theory with tested classroom practices. And they have been developed because of the increasing requests from teachers to provide this kind of service.

Topics for these booklets are recommended by the ERIC/RCS National Advisory Committee. Suggestions for topics to be considered by the Committee should be directed to the Clearinghouse.

Bernard O'Donnell
Director, ERIC/RCS

Theory

Introduction

Effective teaching requires effective communication. Education courses have expounded this principle for decades, in one way or another, whether emphasizing lecturing to the class or interaction between teacher and student in an individualized situation. The teacher *must* be an effective communicator to "get through" to students. Students also have the need to communicate effectively, both in the classroom and in their various social relationships. Textbooks and methods courses have sought to expand the language arts curriculum to include communication skills (cf. Moffett, 1968), but the oral and written activities that usually comprise "communication" often ignore important aspects of communication skill.

Behavioral scientists have come to appreciate the fact that behavior generally categorized as nonverbal plays as large a role as verbal behavior in making students and teachers good or poor communicators. Under the umbrella term *nonverbal communication* have come such diverse areas of inquiry as gaze direction during conversations (Kendon, 1967; Exline, 1971), seating arrangements in classrooms (Adams and Biddle, 1970), and decor of rooms (Mintz, 1956). What these areas of inquiry share is a common concern with the effect that nonlanguage (i.e., nonverbal) behavior has on the production and interpretation of spoken messages.

Before proceeding with the discussion of nonverbal communication, it will be helpful to clarify the use of some overworked terms. *Communication* (or communicative behavior) will be defined as any behavior which stimulates

meaning in a person who perceives that behavior. Such a definition of communication is quite broad, but it suits the purposes of this discussion, which will include many phenomena, such as the environment, that are only tangentially related to *speech* communication. These phenomena are included because they affect the production, reception, and interpretation of verbal communication. Given this definition of communication, the terms *behavior* and *communication* can be used simultaneoulsy. This usage is justified only in light of the receiver-oriented definition of communication just presented.

The Relationship of Verbal and Nonverbal Communication

It is quite unlikely that a person will find much "pure" nonverbal communication—that is, nonverbal communication unaccompanied by verbal communication—in ordinary, everyday conversation. It is even more unlikely that a person will ever run across an instance of verbal communication unaccompanied by its nonverbal equivalent. Even on the telephone, for example, a person relies on the other person's tone of voice, the pacing of the conversation, and the like to help interpret the message.

Thus, the distinction made here between verbal and nonverbal communication is quite artificial. It would be more scientific to consider all potential communicative behavior that a person emits simultaneously as one message being sent in a number of different channels. The sum of the behavior in each of these channels equals the "message."[1] However, for purposes of the discussion, some of the different functions served by verbal and nonverbal channels will be described, and the way nonverbal communication relates to verbal communication will be briefly illustrated.

As was pointed out, only a portion of these composite messages is carried in the verbal channel. These verbal messages (speech) are generally thought to deal with the *content* of the conversation (cf. Watzlawick, Beavin, and Jackson, 1967). The messages are usually explicit, and the receiver assumes that they are under the conscious control of the person sending them.[2] Nonverbal messages, however, are usually implicit, and thus, more ambiguous than verbal messages. (For example, how does one interpret a smile as opposed to, say, the words "I like you" or "I feel good," for which the smile can be substituted?) People generally respond to nonverbal messages as if they were more spontaneous than

verbal messages—that is, as if they were less under conscious control, an assumption which is not unfounded. Consequently, judgments of deception are often based on nonverbal behavior—"He didn't look me in the eye when he said he would vote for me."

These differences in verbal and nonverbal messages (i.e., explicit and controlled versus implicit and spontaneous) permit people to use nonverbal messages in unique ways. Specifically, nonverbal means are used to send messages that are not sanctioned for verbal delivery by our culture. Such messages include those that (1) convey feelings and emotions and (2) deal with relationships between people.

In our culture people are generally discouraged from conveying feelings as emotions verbally, particularly when these feelings are negative and are directed at another person. For example, a person may rely on a frown directed toward their spouse when they say something offensive in public rather than expressing displeasure in words. A major part of the early socialization of children seems to center on "tuning the children in" to such nonverbal cues used by their parents.

The use of nonverbal communication to deal with relationships between people is closely related to its use to convey feelings and emotions. A person often finds it difficult to discuss (or even mention) a relationship with someone else, especially in public, at low levels of intimacy and/or if the relationship is with a person of the same sex. This reluctance is caused partly by cultural prescriptions, partly by the risk to self-esteem involved in such revelations. Thus, to circumvent cultural sanctions, and to minimize exposing oneself to outright rejection, a person can, for example, "say" nonverbally, "I think I like you and want to get to know you better" to someone just met at a cocktail party rather than express that same thought in words. The ambiguity of the nonverbal message does not expose the person to accusations of being "too forward" or to outright rejection of his or her overtures. Conversely, expressions of disaffection can be made in this way so as to discourage further contact with a person without overtly hurting that person's feelings.[3]

Although the interdependence of verbal and nonverbal communication and some of the unique functions of nonverbal behavior have been emphasized in this discussion, it would be helpful to consider as well some of the ways in which nonverbal behavior supports or modifies verbal behavior. Knapp (1972) lists the following six ways in which verbal and nonverbal behavior interrelate:

1. *Repeating.* Nonverbal behavior can simply repeat what has been said verbally. For instance, a person can say, "Get out of my house," and then point to the door.
2. *Contradicting.* Nonverbal behavior can contradict what has been said. A classic example is the student who says before a test, "I'm not nervous," while trembling and trying to control sweating palms.
3. *Substituting.* A nonverbal message can be used in place of a verbal message. A squeeze of a lover's hand often takes the place of verbal expressions of affection.
4. *Complementing.* Nonverbal messages can elaborate on or modify what is said. A student may have a stiff, erect posture when talking to a teacher about school work but may become more relaxed as the topic changes to the school's basketball team.
5. *Accenting.* Nonverbal behavior may accent part of the spoken message, much the same as underlining a word accents it. Hand and head movements are frequently used to add emphasis to what is being said.
6. *Regulating.* Nonverbal behaviors regulate the flow of conversation. Such things as who will speak when and who is (or is not) paying attention to the speaker are signaled nonverbally by such behaviors as eye contact and head nods.

These modification and support functions of nonverbal behavior are often inseparable from one another, and many of the same behaviors can serve two or more functions—sometimes simultaneously.

The Components of Nonverbal Communication

To facilitate this discussion, nonverbal communication will be divided into the following four areas: the environment and personal space, body movement and orientation, the face and eyes, and non-language vocal behavior. These components can be considered to be on a continuum of "overt impact" or effect on the production and interpretation of verbal messages. On one end of the continuum lies the environment (architectural features, placement of furniture, etc.), which people are usually only slightly aware of when they are speaking. On the other end is non-language vocal behavior (stutters, nonfluencies, hesitations, etc.), which is usually very prominent during

interaction because it is intermingled with the verbal message. Of course, at any given time, any one of these components may assume paramount importance in message making, and often they work in combination to influence message sending and receiving.

The Environment and Personal Space

The environment consists of the physical surroundings—the climate and geography—in which human interactions take place. However, the concern here is not with mountain ranges or the amount of sunshine an area receives during the winter (even though the effect of these kinds of environmental factors could be discussed in terms of their effects on human communication), but rather with the more immediate geography—the placement of furniture in a room or houses on a block, or where people can (or must) sit or walk and where they cannot.

The placement of furniture and people in relation to other furniture and people reveals much about the persons who do the placing. As Harrison (1974) points out, the more important a person (or object) is, the more room that person is given and the more central is that person's location in relation to the group. In this respect, consider the arrangement of desks in the traditional classroom: the most room is around the teacher's desk, and all the students face that desk.

Besides serving to indicate status, placement of furniture, walls, and the like tends to orient people in certain directions, thus increasing or decreasing the likelihood that they will interact with one another. For example, Sommer (1969) noted that in seminar rooms (with chairs positioned in a circular or horseshoe arrangement), the students who sat opposite the instructor participated the most and those who sat next to the instructor were generally silent throughout the class period. In rooms with straight rows, he observed that (1) students within eye-contact range of the instructor participated more, (2) students sitting in the center of each row and in rows closer to the front of the room tended to participate more, and (3) class size negatively affected participation. Research by Adams and Biddle (1970) and Breed and Colaiuta (1974) supported Sommer's conclusions. Schwebel and Cherlin (1972) found that elementary school children who sat in the front row were more attentive and were evaluated more positively by their teachers and classmates than were middle- and back-row students.

In a similar vein, White (1953) found that the mere presence or absence of a desk in a doctor's office affects whether or not a patient feels "at ease." With the desk

separating the doctor and patient, only 10 percent of the patients were perceived to be at ease; when the desk was removed, the percentage of patients at ease increased to 55 percent.

Sommer (1969; also see Cook, 1970) demonstrated that the type of interaction in which people were involved (i.e., conversation, cooperation, coaction, or competition) helped to determine where they wanted to sit in relation to their partner. For example, most people involved in conversation felt more comfortable sitting at either a right angle or directly across the width of a rectangular table. If engaged in a competitive task, however, they wanted to sit directly across the length of the table from their partner.

Studies involving small groups show that a person's use of architectural features may say something about that person. Hare and Bales (1963) found that frequent talkers sat at either end of a rectangular table or in the center (between two other people) on the side of it. These were considered to be focal or leadership positions, but of different types. The head positions attracted task-oriented people, whereas the center position attracted socioemotional leaders—those concerned about group relations, getting people to participate, and the like. Knapp (1972) states that putting nondominant people in focal positions and dominant people in nonfocal positions has little effect on frequency of communication, but in groups composed of all nondominant people, seating position may make a difference.

Even larger architectural features, such as location of apartments in a building, affect who communicates with whom. In a study of a housing project, Festinger, Schachter, and Back (1950) found that physical proximity played a large role in the social contacts of the residents; people living next door to each other in the same building had more contacts with one another than people whose apartments were at opposite ends of the building or who lived on different floors. Even such seemingly insignificant features as placement of entrance ways and mailboxes helped determine social contacts.

Personal space is closely related to environmental constraints on communication. Personal space can be subdivided into fixed or semifixed territory and the movable "bubble" or space which surrounds each person and which that person considers his or her own (Hall, 1966).

"Territoriality" deals generally with persons' possessiveness of space and/or artifacts (e.g., a chair) within that space. Knapp (1972, p. 37) defines territoriality as the "behavior characterized by identification with an area in such a way as to

indicate ownership and defense of this territory against those who may 'invade' it." Children are taught the concept of territoriality from a very early age. For example, Dad has "his" chair; seating positions at the dinner table are the same every night; and in most schools, each student has an assigned desk. The effect of this territoriality is that when such territory is invaded by someone who has no right to be there (a stranger, for instance), people have a tendency to become distressed and nervous and to respond by either fighting or fleeing.

The concept of territoriality is extended to the space immediately around each individual. Each culture has norms which define how much personal space each person can properly claim. For example, in our culture (middle-class North American) people usually converse at about arm's length (one and a half to four feet), while in some cultures—Arab cultures, for example—normal conversation distance is one foot or less (Hall, 1966). Consequently, a conversational distance that is comfortable and "normal" for a North American may seem cold and indicate dislike to someone from a "close" culture. Hall (1966) specifies the following four distance zones commonly observed by North Americans: (1) intimate distance —touching to eighteen inches; (2) personal distance—eighteen inches to four feet; (3) social distance—four to twelve feet; and (4) public distance—twelve to twenty-five feet. The situation persons find themselves in (a cocktail party or the boss's office), the nature of the relationship (an old friend or a blind date), the topic of conversation (the weather or "sweet nothings"), and physical constraints (the degree of lighting or noise level) all enter into what distance is "appropriate" for any given conversation. Argyle and Dean (1965) hypothesize that comfortable conversational distance is related to the factors just listed in terms of intimacy. The more intimate the topic of conversation or the relationship, the more likely it is that the "fight or flight" instinct will be overcome and another person allowed to approach.

Baxter (1970) demonstrated that sex differences influence seating proximity. He found that male-female dyads assumed the closest positions relative to each other, followed by female-female dyads, and then male-male dyads, who sat farthest from each other. Additionally, Baxter reports that children sat closest to each other, followed by adolescents, and finally by adults, who interacted at the farthest distances.

A broad sampling of research dealing with the environment and personal space thus indicates that the manner in which people structure their environment, including their conversa-

tional distance, influences the types of messages they send as well as how others interpret those messages.

Body Movement and Orientation

The discussion of body movement and orientation deals with some of the means people use to send implicit as well as explicit messages to others by the way they "handle" their bodies. *Explicit messages*, such as pointing and shrugging, are movements which deal with the immediate environment; such movements are obviously related to the ongoing verbal conversation. *Implicit messages* (the term is taken from Wiener and Mehrabian, 1968) generally are conveyed by posture and body orientation; they deal with the relationship between the interactants. Accordingly, this section is divided into the following two parts: (1) gestures, concerned primarily with explicit messages, and (2) posture and body orientation, concerned primarily with implicit messages.

Gestures. Ekman and Friesen (1969, 1972) identify the following three classes of gestures: (1) emblems, (2) illustrators, and (3) adaptors. They define *emblems* as

> those nonverbal acts (a) which have direct verbal translation usually consisting of a word or two, or a phrase, (b) for which the precise meaning is known by most or all members of a group, class, subculture, or culture, (c) which are most often deliberately used with the conscious intent to send a particular message to the other person(s), (d) for which the person(s) who sees the emblem usually not only knows the emblem's message but also knows that it was deliberately sent to him, and (e) for which the sender usually takes responsibility for having made that communication. (1972, p. 357)

An example of an emblem is a teacher putting a finger to the lips to signal for quiet.

Illustrators are those behaviors "which are intimately related on a moment-to-moment basis with speech, with phrasing, content, voice contour, etc." (Ekman and Friesen, 1972, p. 358). Illustrators are similar to emblems in that they are intentionally sent, but they differ in a number of ways. For example, many illustrators do not have a precise verbal definition, and for some there is no obvious definition outside of the conversation in which they appear. Nor do illustrators occur outside of conversation, as emblems may.

Ekman and Friesen (1972) point out that the use of illustrators can convey information about the mood of the speaker or the problems the speaker is experiencing in verbal communication. "When a person is demoralized, discouraged,

tired, unenthusiastic, concerned about the other person's impression, or in a nondominant position in a formal interaction and setting," the frequency of illustrator activity will be less than when that same person is excited, enthusiastic, in a dominant position, or the like.

Illustrators function to (1) accent or emphasize particular words or phrases; (2) point to an object, person, or event; (3) depict spatial relationships; (4) depict the rhythm or pacing of an event; (5) depict a bodily action or a nonhuman physical action (e.g., moving the hand to say "go clockwise"); (6) depict the shape of a referent; and (7) repeat or substitute for a word or phrase (Ekman and Friesen, 1972). In this last function, emblems and illustrators overlap.

The third class of gestures identified by Ekman and Friesen are *adaptors*. Adaptors are generally self- or object-oriented behaviors like nose-picking, scratching, or handling a pencil or a pipe. Ekman and Friesen (1972) define adaptors as

> movements first learned as part of an effort to satisfy self needs or body needs, or to perform certain bodily actions, or to manage and cope with emotions, or to develop or maintain prototypic interpersonal contacts, or to learn instrumental activities. (p. 361)

Unlike emblems and illustrators, these behaviors are generally emitted in private or in public only when the person performing them thinks no one is observing. During conversation, these acts are often fragmented so that their purpose is not obvious; and often, because of the fragmentation, the purpose is not fully accomplished. For example, the hand may pat the head instead of actually completing the scratching movement. Ekman and Friesen (1972) state that adaptors (especially self-adaptors) are emitted more frequently when a person is experiencing psychological discomfort or anxiety. However, Wiemann and Knapp (1975) speculate that certain self-adaptors (e.g., preening behaviors) may be used by a person in a conversation as a signal to the other(s) present that the person is ready to assume the speaking role. Scheflen (1965, 1972) states that self-adaptors can be part of the behavioral scenario he calls "quasi-courtship behavior." In Scheflen's terms, "preening behavior" consists of such things as stroking or patting the hair, adjusting make-up, rearranging clothes, adjusting a tie knot, and the like. He found that participants in psychotherapy interviews, business meetings, and conferences exhibited these and other behaviors which are usually associated with the male-female courtship ritual. These quasi-

courtship behaviors seem to indicate the readiness of the person emitting them to interact.

Posture and Body Orientation. Posture and body orientation are closely linked with the previously discussed concept of personal space. The way persons stand or sit (e.g., tense or relaxed) and orient their bodies can indicate to fellow interactants their readiness to talk, their feelings about the status relationships of those present, and how well they like those present. Unlike gestures, which generally have explicit meanings related to the content of the conversation or some personal need, posture and body orientation usually carry implicit messages. That is, their messages are not related to the content of the conversation and have no generally agreed upon meaning. Thus, the assumption of a particular posture or body orientation may be unconscious; if confronted with a suggestion that a negative attitude is being communicated, a person could deny the allegation on the grounds that no message was intended. Ekman and Friesen (1967) suggest that posture conveys gross or overall affect (liking), whereas specific emotions are communicated by more discreet facial and bodily movements. Mehrabian (1969) reviewed the findings of several experimental studies concerned with the communication of attitudes (i.e., evaluation of the other, or liking versus disliking) by way of posture and position. He reports that a forward-leaning posture and an orientation of the torso toward the other interactant(s) convey liking for that other.

Posture and orientation also include the element of relaxation (as opposed to tension). Mehrabian reports research results which indicate that a person is moderately tense with a peer, very relaxed with a lower-status person, and tense with a higher-status person (also see Goffman, 1961). Similarly, moderate tension is shown with a liked other, while relaxation is generally shown with a disliked or disrespected other. However, in the presence of threat, a great deal of tension will be shown with a disliked other (Mehrabian, 1972). The amount of tension shown seems to be linked to the responsiveness one person feels toward the other; the tension indicates a readiness to respond or involvement in the interaction.

Sex also seems to make a difference in the way people use their bodies. Mehrabian (1972) reports that "females are found to convey more positive feelings than males through their consistent preferences for greater immediacy (e.g., forward lean); further, females convey more submissive attitudes by characteristically assuming less relaxed postures in social situations" (p. 30).

The Face and Eyes

The most prominent area of the body, in terms of nonverbal communication, is the face, and especially the eyes. The face may be the primary source of information next to speech. People look to it for information about other interactants' emotional states and their interpersonal attitudes, as well as for feedback concerning the ongoing conversation. Facial expression and eye behavior will be considered separately because researchers studying these components of nonverbal communication have generally been concerned with different things. Research on facial expression has most frequently centered on the communication of emotions, while studies of eye behavior have focused on the communication of messages dealing with liking and status relationships of the interactants. As will shortly be made clear, this division of the face is empirically justified (Bouchner and Ekman, 1975).

Facial Expression. While the bulk of research has dealt with the facial display of emotions (or moods), Harrison (1974) distinguishes two other attributes of the face which provide information. "Enduring" cues provide information about demographic data such as sex, race, age, and possibly status or occupation. "Semifixed" cues are less permanent, but they are likely to remain constant within a given interaction. These cues, which consist of attributes such as hair style and grooming, generally "signal the individual's concepts about beauty, his reference groups, his self-perceived or decided status. They indicate his definition of a communication situation . . ." (Harrison, 1974, p. 115).

While researchers have failed to find any consistent relationship between enduring facial markers (and even semifixed facial markers) and a person's personality or character, the notion still persists that people can make accurate predictions about other people based on the way they look (see Harrison, 1974, chapter 7, on this point). This notion can be detrimental to interpersonal relationships when people act as though appearance-based predictions are accurate. Such behavior may not only be inappropriate but may also guide the behavior of the other person in specific directions. For example, Rosenthal and Jackson (1968) demonstrated that the expectations that a teacher has concerning a student can influence that student's "progress" or lack of it.

Emotional facial displays differ from enduring and semifixed facial markers in that they generally reflect a person's moment-to-moment reactions to what is going on around that person. The following six "basic" emotions have been

identified: disgust, fear, sadness, happiness, anger, and surprise (Argyle 1969; Ekman and Friesen, 1969; and Ekman, Friesen, and Ellsworth, 1972). Other emotions are generally thought to be combinations or "blends" of the display features of these six emotions. Recent research has shown that at least some emotional displays of these basic emotions are cross-cultural (Ekman, Friesen, and Ellsworth, 1972). A display of happiness, for example, can be recognized as such from one culture to the next. Other emotions, such as interest, are not so easily recognized, and certain emotional displays may be specific to particular cultures.

Bouchner and Ekman (1975) present evidence that specific parts of the face contribute to the recognition of different emotions. They divide the face into three areas—cheeks and mouth, brows and forehead, and eyes and eyelids. Their findings indicate, for example, that disgust is best predicted by the expression of the cheeks/mouth; fear, the eyes/eyelids; and happiness, both cheeks/mouth and eyes/eyelids. They also found support for the hypothesis that the facial expression of anger differs from the facial expressions of the other five emotions in that it is ambiguous to the viewer "unless the anger is registered in at least two and usually three areas of the face."

Finally, it must be noted that knowledge of the context in which the emotion is displayed increases accurate judgment of the emotion (see, e.g., Munn, 1940; Cline, 1956). The more information available about the context of the display, the more accurate will be the judgments.

Eye Behavior. People use their eyes to serve several functions besides just "looking." They use their eyes (1) to seek feedback or to monitor fellow interactants; (2) to exercise control over communication channels; and (3) to convey specific relationships—particularly dominance/submission and liking/disliking.

The feedback-seeking function of eye movement is obvious. People look at others for signals that will help them to determine if what they said was heard and understood, if the others present are paying attention, or if they would like to talk. For example, Kendon (1967) found that as person A came to the end of an utterance, A looked at person B and continued to look at B as B began to talk. B, on the other hand, looked away as B began a speaking turn. The failure of A and B to achieve this bit of eye contact at exchange points of the speaker turn hindered the smooth flow of the conversation (Wiemann, 1974*a*; Wiemann and Knapp, 1975).

Looking at a person also indicates that the communication

channel is open and that the person looking is ready to send and receive messages. Avoiding letting another "catch your eye" is an effective way to avoid interaction. Three common examples of this behavior are as follows: (1) upon seeing an old acquaintance on the street, and not wishing to spend any time talking to that acquaintance, a person generally looks in the other direction; (2) in most restaurants (particularly good ones) all that is necessary to get the waiter's attention is a look (the waiter who does not wish to be summoned by one of the customers only has to avoid looking in that customer's direction); and (3) when a teacher asks a question, students who know the answer generally look at the teacher (as well as do other things to get the teacher's attention), but students who do not know the answer or who do not wish to answer will usually do anything to avoid that bit of eye contact which says, "I'm open to communication."

The third function of eye behavior—conveying information about relationships—has been the subject of much writing and research. Much of this research deals with how people respond to and evaluate varying amounts of visual attention by another. Exline (1971) reports that, in response to a questionnaire, college students said they thought they would be more comfortable with another who, when speaking, listening, and sharing mutual silence, looked at them 50 percent of the time as opposed to 100 percent of the time or not at all. Exline and Eldridge (1967) report that a speaker who "looked" at an audience was perceived as much more "favorable and confident" than the same person delivering the identical message while avoiding eye contact. Similarly, LeCompte and Rosenfeld (1971) found that a male experimenter who looked at subjects while reading instructions was rated as "slightly less formal and less nervous" than a male experimenter who did not look up while reading.

Other research in this area deals with personality and situational determinants of eye behavior. Exline (1971) reports that he found mutual glances "relatively rare" in task-oriented discussion and that there was a "significant interaction of affiliation, competitiveness, and sex upon the tendency to engage in mutual glances" (p. 178). His subjects gave more visual attention to another when listening than when speaking (Kendon, 1967; Wiemann and Knapp, 1975, report similar findings), and they rarely engaged in mutual glances during silences. Exline says that this indicates "that affiliative persons . . . find the power struggle inherent in a competitive situation aversive. Thus a mutual glance in such situations takes on a

different meaning than a glance in a less competitive situation" (p. 178).

Exline (1971) also reports that dominant people look more at others when both speaking and listening, and their gaze is not affected by variations in another person's gaze. Submissive people, however, tend to give significantly more visual attention to another person when the other withholds his or her gaze than when the other looks at them. Wiemann (1974*b*) found that if, on the one hand, threat or dominance was not seen as a salient feature of the interaction, high amounts of other-directed gaze were seen to indicate friendliness. If, on the other hand, dominance was salient, high amounts of other-directed gaze could be seen as an indication of the attempt of one party to dominate the other.

Non-Language Vocal Behavior

Research on *paralanguage*, a term which refers to the vocal cues which accompany spoken language but are not "content" oriented, will be reviewed in this section. These behaviors are the "how" a statement is made, as opposed to "what" is said. Trager (1958) identified the following four components of paralanguage: *voice qualities*—pitch range, articulation control, rhythm control, resonance, and tempo; *vocal characterizers*—laughing, crying, whispering, snoring, yelling, moaning, clearing the throat, swallowing, and so forth; *vocal qualifiers*—intensity, pitch, and extent (drawl and clip); and *vocal segregates*—"uh," "um," "uh-huh," and the like. Other vocal elements usually considered to be paralinguistic phenomena include dialect or accent, nonfluencies, speech rate, latency of response, duration of utterance, and interaction rate (Mahl and Schulze, 1964).

Given these possible vocal elements that people can consciously or unconsciously manipulate, some common uses of vocal cues can be differentiated. People indicate the end of a declarative sentence by lowering voice pitch and the end of a question by raising it. The vocal message can contradict the verbal one. When done consciously, this deliberate contradiction is usually considered to be an indication of sarcasm; often, however, vocal cues play a prominent part in people's evaluation of whether or not someone is lying to them (see Mehrabian and Wiener, 1967; Mehrabian, 1972; Knapp, Hart, and Dennis, 1974).

While it is hard to quantify the relative importance of vocal cues vis-a-vis verbal messages, Mehrabian (1973) states that, based on his research, the verbal content of a message

contributed only 7 percent of the attitude toward the speaker, whereas the vocal behavior of the speaker contributed 38 percent of the attitude. Facial expression contributed the remaining 55 percent. The relative amount that vocal cues influence persons' attitudes about others is important because many people feel that they can accurately predict personality traits of others based on their vocal characteristics. Many researchers have attempted to test this theory; but, as Knapp (1972) points out, their results have been mixed. Knapp summarizes the general conclusions of these studies, stating that there usually is

> (1) a great amount of agreement among judges of the voices regarding the presence of certain personality characteristics; (2) little agreement between the judges' personality perceptions and the speaker's actual score on personality tests; (3) for some voices and some personality traits, there will be a very high correspondence between the judges' perceptions and actual criterion measures.

However, the traits and criterion measures mentioned in conclusion 3 vary from study to study. (See Kramer, 1964, for a critique of vocal cue studies; also see Addington, 1968, for a representative study.)

One consistent finding with regard to vocal behavior is that certain kinds of "speech errors" are related to anxiety. Kasl and Mahl (1965) distinguish the following eight types of speech errors: (1) "er," "ah," or "um"; (2) sentence change—"I have a book which . . . the book I need for the test"; (3) repetition of a word or words in a sentence; (4) stutter; (5) omission, that is, leaving a word out or leaving it unfinished; (6) sentence incompletion; (7) tongue slip; and (8) intruding incoherent sound. Categories 2 through 8 are known as "non-ah" errors. Cook (1969) and others have found that there is a distinction between ah errors and non-ah errors. Non-ah errors increase with induced anxiety, while ah errors seem to be related to increased talking-task difficulty and to represent "thinking time." Ah-type utterances also seem to be part of the turn-taking mechanism described by Duncan (1973) and by Wiemann and Knapp (1975). They serve to "keep the floor" for the speaker while the speaker organizes thoughts and possibly function as attention signals before a person begins the "content" of an utterance.

Conclusion

This discussion provides the reader with a very general overview of the field of study commonly called nonverbal

communication. The material presented here should in no way be considered a complete review of the field, but it should provide the reader with sufficient information to relate the exercises which follow to the scientific knowledge of nonverbal communication. For those seeking more information about nonverbal communication, Knapp's *Nonverbal Communication in Human Interaction* presents a thorough review of the literature. Harrison's *Beyond Words* is a more simplified, yet more unified, introduction to the field. The other sources cited in the reference list are generally more specialized, and each source gives the reader an in-depth look at one narrow area.

Notes

1 When a person greets someone, for example, the words spoken (verbal channel), facial expression, what is done with the hands (such as hand shaking, embracing, or keeping the hands in the pockets), where the greeter looks, etc., constitute the meaning given the greeting.

2 This assumption of control of spoken messages is important to the way people evaluate what they hear. People look for hidden or "true" meaning in verbal messages when they assume that the speaker has lost control. Consider the importance assigned, in some quarters, to "Freudian slips." Also consider how people treat the information children give them about their (the children's) families' private lives. Children are generally forgeven for such faux pas because adults assume that they have not yet learned to control themselves in terms of what is proper to say to whom.

3 See Argyle (1969), Goffman (1967), and Knapp (1972) for elaboration of these functions of nonverbal communication.

Practice

Vocal Cues

Teachers spend time in the classroom teaching children to read and speak, but some children seem to have great difficulty "communicating" or knowing *how* to speak and read aside from the actual words. Some of this difficulty can be removed by enabling the child to control the use of vocal cues. Certain children seem to "yell" all the time when they talk; they do not differentiate talking on the playground from talking in front of the class or from talking in a small group. Other children speak very softly, and it is often hard to even hear them. Obviously, pitch provides problems for these children, and exercises to help them develop control over this vocal cue are included in this section on vocal cues.

Many language arts textbooks offer suggestions for working with stress, juncture, and pitch in conjunction with reading and language arts activities; most of these are quite valuable, if the child is led to realize that it is possible to control these things by controlling the voice. For teachers in more "individualized classrooms," the range of possible exercises widens. Tape recorders can be used extensively on an individual basis to let the child experiment with the sound of his or her own voice. Activity cards such as "Tape one minute of yourself talking MEAN to your friend" (or "NICE," etc.) can be made up, and the child can be lead to notice the control of the voice involved. All children should have an opportunity to hear how they "sound" in different talking situations. They should also experiment with voice volume, pitch, mood, rate, and quality.

That's My Mother/Father

Objective: To make the students aware of the vocal cues used by others to express emotions.

Exercise: Select different children to role-play mothers and fathers and other children to role-play themselves; these children should perform short "scenes" from their everyday family lives for the class; either tell them what to do or let them make up the scenes themselves. Some good examples of scenes might be as follows: a child coming home with his or her report card (a "good" versus "bad" card), a child breaking a window, a child being selected for the lead in a play, a child wanting to spend the night with another child, or a child bringing his or her parent a gift of some sort.

Discussion: The vocal cues used by the children pretending to be mothers and fathers should be studied. After each scene, have the children analyze not only what the parents said but the manner in which they said it as well. Have them discuss the various vocal cues used by the persons playing mothers and fathers to sound "stern" or "calm" or "understanding" or "angry." Reverse the discussion to include the vocal cues the children might be in the habit of using when they want to do something or get something. Are there certain vocal cues which say "no" before the word "no" is actually said?

Frankenstein's Fabulous Friend

Objective: To provide practice in control of vocal cues and recognition of varying vocal cues.

Exercise: Select one child from the class to sit in a chair or desk facing a wall; the child should be blindfolded or have eyes hidden in some manner. Take turns pointing to different children in the class who should then walk up behind the desk or chair and knock on it. The child in the chair should say, "Who's there?" and the child who knocked should answer, "Frankenstein's Fabulous Friend." The child in the chair should then get three chances to guess who the person really is; if the child succeeds, he or she gets to remain in the chair, but if not, the person who knocked gets to take a turn in the chair. This game can be played under a variety of conditions, such as the following: (1) all children must use their normal voices; (2) all children must disguise their voices; (3) all children must use their highest-pitched voice; (4) all children must use their deepest voice; or (5) all children may "free-form" their voices (i.e., use any pitch, tone, and so forth, that they want).

Discussion: Was it easier to guess persons under condition 1? Which other conditions made it easier to guess? What did those who "fooled" the seated player do that others did not do? Was it harder to control high- or low-pitched vocal sounds? What other vocal cues could be used?

Guess How I Feel

Objective: To provide practice in the development of vocal cues and the recognition of appropriate vocal cues for emotions, situations, and the like.

Exercise: Explain to the children that they are going to play a game in which they will be talking loudly and softly and in many different manners. They are going to try to express to the others a variety of emotions such as tension, anger, excitement, and serenity (vary the emotions based upon the age group—provide a situation rather than just an emotion word for the younger students). However, they are not going to be able to tell the others about it but must get it across in one of the following ways:

1. By counting from 1 to 10
2. By singing "La la la la la la la" or "Do re mi fa sol la ti do"
3. By saying only the words "Bang, bang, bang . . ."
4. By saying only the words "Sleep, sleep, sleep . . ."

The child who is doing the talking should be behind some sort of screen or turn to the wall so that facial cues cannot be seen by the other students.

Discussion: What emotions were the hardest to get across? Why? What did the most successful students do to make their classmates guess the emotion? Was it harder to express excitement when saying "sleep"? (Or serenity when saying "bang"?) What vocal cues seemed to signal each emotion?

Getting to Know You

Objective: To make the children aware of the vocal sounds of their classmates and how judgments may be made based on these sounds.

Exercise: As an alternative to the usual introductions at the beginning of the new school year, try having "blind" introductions. All children close their eyes or are blindfolded and take turns telling their names, where they live, how big their families are, what pets they have, and so forth. (The teacher can also do this.)

Discussion: Before eyes are opened, ask the class what they think about the person from just hearing his or her voice. After eyes are opened, ask the class the following questions: Did certain students look different than you had them "pictured" in your mind when you only heard their voices? Can you usually "tell what a person is like" by his or her voice? What does a voice "tell" about a person? Is it only the words the person says, or the way he or she says them, that influences your decision? The first impressions gained from vocal cues should be reanalyzed after the students have known each other a while.

Scary Voice Contest

Objective: To provide practice on control of vocal cues.

Exercise: Have the children organize and conduct a scary voice contest within the room (or the grade or the entire school). All contestants should be assigned a number or letter and screened off in some way. Pick judges or let the entire class act as judges. Work out ahead of time the criterion for judging and some general rules or guidelines so that all judges and contestants will know what they are looking for and so that the children will not vote just for friends.

Discussion: Ask the students the following questions: What made the scariest voices sound that way? What control had to be exercised over the voice? How do you move your mouth to make these sounds?

Variations: (1) Hold a contest for different types of voices, such as the sweetest or friendliest. Perhaps have contestants all say the same thing (by having a prepared script) so that judgments will be based on vocal cues only. (2) Hold a contest similar to a television game show. Perhaps groups of students can compete. Prizes might be awarded for the most original sounds, best vocal sound effects, or most effective (or "real") vocal sounds. Combine this activity with creative writing and dramatization activities. (3) Hold an impersonation contest, using national celebrities in politics, movies, or television, or using people well-known in the school or classroom.

Personal Space and Environment

Sociological "enculturization" activities (such as role-playing different members of a community or different members of a family) currently used in many primary classrooms are very effective in making children aware of the body

movements and personal space required for optimum interaction. Most of these activities could be used for the purposes they are currently being used for in addition to being used for the discussion possibilities suggested here. To some children, these movements seem to come "naturally," but many teachers are frustrated that they cannot "teach" certain students how to role-play particular characters; the answer may be to make them aware of body movements and signals that underlie the basic stature/positioning movements of these people. For example, teachers might encourage students to think of the following kinds of things when preparing to role-play certain characters:

1. Will this person stand "tall" or "erect," or will he or she tend to slouch?
2. Will this person generally smile at the other people encountered in daily work/play, or will he or she tend to be a "sourpuss"?
3. What kind of hand movements will this person use in working at a job with others?
4. How close or far away from others will this person be in work activities and in working with people? What difference will this make in the person's bodily movements and interactions with others?

Circular Space Game

Objective: To make the children aware of the varying degrees of personal space that make interaction comfortable in different situations.

Exercise: Make a large circle on the floor with tape or some other material. Tell the children to be very quiet and to watch what happens. Ask one child to enter the circle, then another, and another, until there are four of five children in the circle. Then have the students discuss how the children in the circle changed their positions depending on how many children were in the circle.

Discussion: Discuss with the children how people positioned very close to them or very far from them make them comfortable or uncomfortable. Include in the discussion consideration of how the space needed for comfort might vary depending upon the situation they were in and the people who were involved.

Variations: Vary the size of the circle and the number of children involved; make circles of different sizes and have all the children attempt to get in the circles at once; or make three or four circles and then let children pick which one they want to get in until all members of the class are in one or another of the circles.

Discussion: Did student relationships (such as friends, boy/girl, relatives, and "enemies") influence how close they could get to one another without being uncomfortable? Were some students able to tolerate closer distances than others? What movements did students make to show that they were comfortable or uncomfortable with the degree of closeness? What might this game have to do with what happens to students in "real life"?

Back Me Up If You Can

Objective: To help the children become aware of the concept of "personal" or "conversational" space.

Exercise: (1) Pick two students from the class, give them titles A and B, and give them cards A and B, respectively. (2) Distribute the Observation Sheet to the class, but give the students no hints as to what will occur. Tell them that some of them will get to be persons A and B later on but that none of them should make any sounds while A and B are talking.

Observation Sheet

You are to watch students A and B when they come into the room. Do not make any signs or noises, but watch the movements they make as they talk to one another. Make notes about their movements on this sheet.

Student A

You are going to be talking to student B about the school and the teachers and the students (even the principal or recess if you want to). VERY SLOWLY, without student B noticing, you should try to get closer to or "move in" on person B. If you can force student B to back up without student B catching on to what you are trying to do, you score one point and will get to play this role again.

Student B

You are going to be talking to student A about school (teachers, classes, students, recess, the principal, etc.). Try to keep student A talking, and watch the movements of student A's arms and hands and the way student A moves his or her body.

Discussion: Let the exercise progress. If student A scores a point, let that student continue in the role; if, after one or two minutes, student A fails to score a point, give another student a chance. Continue until a good number of students have had a chance to participate. Then explain the game to the class. If one student scores a large number of points, that fact will provide for interesting discussion in itself. Discuss why certain students did or did not move backwards, when and why student B became aware of student A's purpose or actions, and what eye and body behaviors were observed by different members of the class during the exercise.

Variations: If the students are older and/or have some experience in observing nonverbal behavior and conducting conversations, they might be divided into triads, the third person in each group being the equivalent of the whole class (with the Observation Sheet) in the exercise just described.

The Girl and the Desk

Objective: To analyze a make-believe situation in which the nonverbal elements of space and environment play a major role.

Exercise: Read the class the following story (or you may wish to reproduce it and pass it out for all to read).

The Girl and the Desk

Problems in a certain classroom came about because a lot of things had been "missing" and certain people were suspected of stealing. Three students who had been caught stealing at different times had been sent to the principal. About the same time, the teacher in this classroom decided it was time to rearrange the desks; the students sent to the principal returned to the room and found their desks had been moved right next to the teacher's desk. Then, because there was no room left in the classroom, the teacher also had the desk of an absent girl moved up by the teacher. Becky, the absent girl, returned to school, found her desk with the "thieves," and thought the teacher suspected her of stealing also. She became very upset, and whenever the teacher looked at the other three students disapprovingly, the girl thought the teacher was also looking at her. The girl, normally a good student, thought the teacher "had it in for her" and became unable to do her work and suddenly started receiving very poor grades.

Discussion: Have one student summarize "The Girl and the Desk" so that all the students will have basically the same referent for discussion. Then have students analyze the case from the perspective of the girl, the three boys, and the teacher. Discuss what might happen as a result, and what has

already happened to the girl. If not brought up during the discussion, the teacher should ask questions such as the following: Was one person responsible for this "ineffective communication"? Could this situation have been prevented? Can the situation be corrected? What will this situation have done to influence future communication between the "stealing students," the girl, the teacher, and the other members of the class?

Party Time

Objective: To make the children aware of the different space and environment used to indicate status.

Exercise: Divide the class into three groups. One group should play the parts of children at a child's birthday party table; one group should play the parts of a family eating dinner; and one group should play the parts of children and adults at an adult's birthday party table. Assign roles to the children or let them decide upon their own roles. Take turns letting them set up and arrange chairs around a table and then act out their situations.

Discussion: After all groups have finished (the actual party and dinner presentations should last only a few minutes each), have the children discuss the placement of people at different points at the table and what each seating arrangement signified. Ask children how they felt in their position at the table (comfortable or uncomfortable because of whom they were portraying in the sketch, etc.). Was seating at the table more important in one situation than in another? How did seating positions change when adults were involved? How could they, as members of a party or table group, make "outsiders" feel more comfortable? Did their position at the table influence their behavior in any way? Did they make certain actions or movements at one position along the table that they would not have made had they been sitting somewhere else?

The Crowding Game

Objective: To make the children aware of the amounts of personal space required for comfort in different situations.

Exercise: Select six children to leave the room, and let the remainder of the chidren arrange three areas of approximately the same size to represent (1) six bleacher seats at a basketball game, (2) the equivalent of six seat spaces in an empty area marked "elevator," and (3) a doctor's waiting room with six

seats spaced closely together in a different arrangement from the bleacher seats in arrangement 1. Have the class watch as two children at a time are brought into the room and introduced to each of the three situations described. They are merely to place themselves in a way in which they feel comfortable in each of the three situations. Repeat with the other four students, going through each of three conditions in pairs, each time returning the students who are finished to the outside. Then bring in four students at a time and then six at a time to go through the same conditions.

Discussion: What positions changed in each of the three conditions according to the people involved and then again according to the number of people involved? Lead the discussion to observations of differing amounts of personal space required by different people and in different situations. Discuss how closeness may be "uncomfortable" with a small number of people but how, when crowding is the "norm" (as at a basketball game or in a crowded elevator or waiting room), the personal needs and comforts change.

Move a Room

Objective: To make the children aware of the effects of space and color and arrangement on a daily classroom interaction procedure.

Exercise: If your school has movable furniture, allow the children to rearrange either certain parts of or the entire room. Allow them to decorate parts of or the entire room the way they want. Let them change it by day or week; let different groups be responsible for making changes each day, week, etc.

Discussion: Which arrangements were best for providing study/talking/group project space? Discuss why certain parts of the room "felt better" to sit in. Why were certain parts of the room "put back" after a time? Did certain students like different parts better? Why or why not? Is it possible to have the whole group plan the rearrangement? Is there a way to arrange it to please everyone involved?

Variations: In conjunction with this exercise, children can take "opinion polls" on different aspects of room arrangement. They can discover the effect of favorite colors on people or the effect of more or less light from the windows (e.g., curtains versus no curtains); they can make bar graphs (and other forms of measurement) to show pleasure/displeasure with different arrangements, colors, lighting and the like.

Breaking the Rules

Objective: To bring to the attention of the class the existence of nonverbal norms and other students' responses to violations of these norms.

Exercise: Select about five members of the class (or a small reading or skill group). Discuss with these students the meaning of nonverbal norms, what they are, and what might happen if people did not "obey" these norms. With this group of students, make a list of norms they would find easy to violate or "disobey" without drawing too much attention to themselves (e.g., a student putting his or her books in another student's way or "area"; a student taking another student's chair or desk or just sitting in it for a time; one student putting his or her feet up on a chair, desk, or table; or one student touching another on the back or arm repeatedly). Then tell the group of students to "disobey" the rules or break the norms in their lists repeatedly over a four- to five-day period (use a much shorter period for younger children). The "disobedient" students should keep records of or notebooks on reactions to these norm violations—how often they violated the norms, what the responses were, and so forth.

Discussion: Bring the class together after the time period for observation and norm violation has elapsed and explain the exercise. Members of the group should report on their violations and the reactions to them, and then the other class members should be given a chance to voice their observations and reactions. Reasons for certain reactions to particular norm violations might also be discussed (e.g., Why did Reggie get so upset about Tommy taking his chair? or Why was Kim so defensive about having Nancy's feet on her desk?).

Face and Eyes

Who Would You Pick?

Objective: To help the students identify nonverbal cues in facial expressions which influence many important decisions.

Exercise: Cut out pictures of children's faces from magazines and newspapers: get a variety of facial expressions and be sure to have differences of sex, color, hair length, and so forth. Number the pictures and put them up on a bulletin board or wall. Have children complete the following questionnaire by putting the number of the picture in the appropriate blank.

Who Would You Pick?

1. To have as a boyfriend? _____
2. To have as a girlfriend? _____
3. To play with at recess? _____
4. To be the president of the class? _____
5. To go to the principal with you? _____
6. To introduce to your parents? _____
7. To be lost in the woods with? _____
8. To play ball with? _____
9. To help you with your homework? _____
10. To be the one who would always tell the truth? _____
11. To be the one who stole the candy from the store? _____
12. To be the one who was involved in a fight? _____

Discussion: What influenced decisions, what decisions were harder than others to make, and how much did the "judges" agree with one another as to which face they would like for what? Lead discussion to make children aware of the nonverbal cues in faces and eyes that influence decisions we make and decisions that are made about us.

You Must Have Been a Beautiful Baby!

Objective: To help the students identify nonverbal cues in facial expressions which influence decisions.

Exercize: Have the children bring in facial pictures of themselves as babies or very young children. Ask them to try to get a number of pictures, if possible. Then have the children try to write captions for the pictures, matching captions with the facial expressions they see in the pictures. Students may try to write captions for their own pictures at first and then help others, or they may simply exchange pictures and write captions. If the bodies are in the pictures, frame the faces with construction paper so that only facial nonverbal cues will come through to those writing captions.

Discussion: How accurate do the captions seem to be for the pictures? What particular facial cues seemed to prompt the writing of certain captions? Were some facial cues very easy to write captions for? Were some nonverbal facial cues able to be interpreted in different ways? Did some people write very different captions for the the same picture?

Variations: Use current school photographs (which are usually face only) and exchange these pictures and written self-descriptive paragraphs with another class. Have children try to match the written paragraph descriptions with the pictures

and lead the discussion to help students understand why certain facial cues led them to match the pictures with the descriptions. (Combine this activity with creative writing in making the self-descriptive paragraphs.)

Cartoon Faces

Objective: To enable the students to recognize nonverbal cues in facial expressions which communicate emotions and states of feeling in pictures.

Exercise: Have the students collect cartoons and editorial cartoons from newspapers over a period of a few weeks. When a great variety has been collected, try the following activities: (1) Study cartoon caricatures in editorial cartoons; presidential caricatures may be particularly interesting for older students. Cut out the faces which seem to represent certain emotions; make notations of what part of the face was emphasized to bring across that emotion. (2) Study daily cartoon features in the same way as in activity 1. Then block out the "balloons" and have the students write in their own scripts to go along with the facial expressions in the cartoons. (3) Have each student pick his or her favorite cartoon character to draw. The student should try to change the face in drawing certain basic emotions, such as surprise, love, and anger. Label and mount the drawings on a bulletin board. (4) If the students are older, have them draw their own cartoon caricatures of people in the class and school, showing basic facial nonverbal cues to express certain emotions. For example, a cartoon of the principal beaming with pride might be contrasted with a cartoon of the principal being very angry.

Discussion: What nonverbal cues in facial expressions seemed to convey certain states or emotions?

Evening News Team

Objective: To teach the students to establish good eye contact.

Exercise: In conjunction with language arts activities of creative writing and dramatization, have groups of students pretend to be the local news/weather/sports television news team. Have certain students pretend to be the camerapersons, and have them establish signals so that the people "on camera" will know which camera is "on" them at what time. Students should study the national and local news teams to notice how turns are made smoothly from one camera to another so that the person talking is looking into the proper camera.

Discussion: Discuss with the students the effects of good versus poor eye contact on a television audience. Why is it necessary for the television people to look into the camera? What would you think if the people on camera did not look into the camera? What problems are created for the news people by having to look into the camera? How do news teams help to keep these problems at a minimum?

Variation: Have the students present *contrasts* in good and poor eye contact among news teams.

Lumpy Looks

Objective: To provide practice in establishing good eye contact.

Exercise: Younger children can play a variation of "Mother, May I?" in which they may take certain steps forward or backward *only if* they establish good eye contact. "Mother" here is called "Lumpy"; in order to advance, players must look at Lumpy and say, "Lumpy, may I?" If they look at Lumpy, Lumpy must look back and say "Yes" while looking at them. If Lumpy does not look at the player, then the player may not move forward; if the player does so without Lumpy looking, then the player must go back to the start.

Discussion: Are there times when it is important to look at other people? Does it matter what age people are as to whether you should "look them in the eyes" or not? Is it always important to look directly at friends to tell them something? What advantages are there in being able to look directly at someone? What do you tell people by looking directly at them? Does "staring" ever make people feel uncomfortable? Are there times, then, when looking directly at people is not the best thing to do?

Body Movement and Orientation

Because of the public speaking and debate often conducted in junior high and high schools, attention has been given to certain aspects of body movement in some textbooks. At the elementary level, D. C. Heath and Company's *Communicating* series (Botel and Dawkins, 1973) includes some exercises for younger students in the development of nonverbal awareness for gestures. (See *Communicating*, Level 5, pp. 309-312, for examples of simple exercises such as the exercise on how students raise their hands to be called on in different manners.)

Speaking assignments before a class are often the cause of much anxiety among elementary students, as well as college

students in introductory speech courses. Part of the problem stems from the fact that the students do not know how to handle their bodies well while giving their speeches. Learning to handle their bodies well while speaking on a one-to-one basis, in small groups, and in front of larger groups is equally important for students, and body movement encompasses much more than the simple gesturing referred to in most texts.

Moffett's (1968) handbook and most teacher language arts texts give starting points to teachers from which exercises can be developed to aid students at their own particular phases of development. If the teacher has conducted a lot of "in-front-of-the-class" or small group speaking in the class, most students will probably have "picked up" some of the appropriate behaviors needed; however, awareness of these behaviors often escapes children, and it is beneficial to conduct exercises and discussions to improve nonverbal as well as verbal behavior in an effort to aid the whole student.

"Down Deep" Feelings

Objective: To observe and develop an awareness of nonverbal behaviors associated with certain attitudes.

Exercise: This exercise should be conducted after the class has a basic awareness of what constitutes a nonverbal behavior, or it can be used as a warm-up exercise after which the teacher can launch into a discussion of what constitutes nonverbal behavior. Divide the class in half and arrange to have one half of the class where the other half cannot hear them. Tell the students in the separated half (A) that they will be paired up with members of the other half of the class and that they are to talk about a mutually agreeable topic (which can be decided upon by the whole class prior to this exercise) with that person; but, during the discussion, the A's are to show that they feel generally nervous about talking to the others (as a variation, have them act generally unfriendly or friendly, or as if they are not feeling well, etc.). To the other half of the class (B), give instructions to talk with the A's and to observe very carefully their posture, distance from them, arm and body positions, eye and face movements, and so forth. Afterwards, see if the B's can figure out how the A's felt under each condition, that is, nervous, friendly, or the like.

Discussion: Did the B's make similar observations about the A's under the same circumstances? How did the A's think the B's reacted to their behavior? What were the nonverbal

behaviors associated with the general attitudes of nervousness and the like?

Variation: Use only part of the class under each condition described and have the rest take turns being the observers.

Emotional Charades

Objective: To develop awareness of the nonverbal signals involved in receiving messages describing emotions.

Exercise: Make up small cards with emotions written on them and put them in a box (the emotions used will vary depending upon the age group of the children). Then divide the class into two teams and let each team take turns having members draw from the box and act out the emotion. The card should be returned to the box when the player/actor is finished. It is best with most groups of elementary children to go over the cards beforehand to be sure that all the children know what words are being used and how to read the words; for younger children, it is best to read each child's card quietly to him or her after the child draws it. Neither the actor nor the team may ask any questions or say anything unless the actor is allowed to do so (see "Variations"). Pass out the Emotional Charades Scoring Sheet which follows and read over the instructions with the children. (Emotions and conditions can be added or subtracted based on the abilities of the students.)

Emotional Charades Scoring Sheet

Instructions: Put your team member's name on the line below that is beside the emotion you think he or she is trying to get across to you. Your teacher will point out to you which of the four columns you should mark at what time.

Emotions	*Voice Only*	*Face Only*	*Whole Body*	*Whole Body and Voice*
Angry	_____	_____	_____	_____
Bored	_____	_____	_____	_____
Guilty	_____	_____	_____	_____
Happy	_____	_____	_____	_____
Hating	_____	_____	_____	_____
Sad	_____	_____	_____	_____
Scared	_____	_____	_____	_____
Surprised	_____	_____	_____	_____

Variations: This game is played under four different conditions, and each student will mark his or her scoring sheet accordingly. The team whose members correctly identify the most emotions wins the game. The conditions are as follows:

1. *Voice Only:* Actors are placed behind a table or some other screen. By merely counting from one to ten they must try to get their emotion across to their team (vocal cues only).
2. *Face Only:* Actors kneel or stand behind some sort of table or screen so that only the face is showing. By using only the face (no voice sounds at all) they must try to get their emotion across to their team.
3. *Whole Body:* Actors may use any part of their bodies except their voices to get their emotion across to their team. They may not use another person in this attempt.
4. *Whole Body and Voice:* Actors may use their whole bodies and voices (not words, though—only the numbers one through ten) to get their emotion across to their team.

Discussion: Were some emotions easier than others to get across during different conditions? Why were some actors better than others at sending messages? Why were some team members better than others at receiving these messages? What might actors and team members do to improve their sending and receiving of nonverbal messages? What would happen if the order of the conditions were reversed (i.e., "Whole Body and Voice" first and "Voice Only" last)?

Nonverbal Awareness

Objective: To make students aware of nonverbal behaviors associated with one-to-one interactions.

Exercise: Divide the class into triads. Give each person one of the following three sheets.

Person A

You are *person A*. Pretend person B is your best friend. You haven't seen this best friend since the summer. Tell your best friend all that has happened to you, what you've done, and how school has been this year. Keep talking, but be polite and answer any questions person B asks you.

Person B

You are *person B*. Pretend person A is your best friend. You haven't seen this best friend since the summer. You want to find out all about what is new with your friend since summer. Listen carefully to everything person A says. If person A stops, ask person A questions such as, "How's school this year?" or "What subjects do you like best?" or "Are you taking any trips over the holidays?" or "What has your brother (or sister or mother or father) done lately?"

Person C

You are *person C.* You are the observer or watcher (you don't talk at all during this game—you WRITE!). Your job is to watch person A and person B. Have them tell you which they are. Then (1) *check off* the things below they do a lot and (2) *write down* any other things that they do that are not on the list on the blank lines provided. Remember, you don't have to really listen to them—your job is to WATCH them!

	Person A	*Person B*
Looks while talking	_____	_____
Looks while listening	_____	_____
Sits back	_____	_____
Sits forward	_____	_____
Moves hands	_____	_____
Scratches head	_____	_____
Jiggles leg	_____	_____
_____	_____	_____

Note the times when person A or B made many movements (what were they talking about) and the times when they made few movements or no movements at all. Put this on the back of your sheet.

Discussion: Which movements were made most by person A? By person B? Were there movements made by all persons in all the groups? What times were more movements made than others? Go over each of the categories of movement; analyze which ones were common to most people and which ones were not. Compile a list of the "other" behaviors noted by the observers (the C's).

I'd Like to Get to Know You

Objective: To acquaint the children with the nonverbal elements of greeting behavior.

Exercise: Divide the children into pairs and have them pretend that they are (1) mute or (2) from countries in which different languages are spoken and that they are unable to talk to one another. They have just seen the other person for the first time and want to make friends. Ask them to act out the movements they would make to try to make friends with the other person.

Discussion: What movements did you make to indicate friendship? What movements were capable of taking the place of words? Were there certain movements that were more effective than others in communicating friendship? Are most greetings you make similar to this one? What differences do

you think were made because of not being able to speak? Could you use any of these movements to make a new child in school feel at home even though he or she does not speak your language?

Variations: Have the children pretend they are frightened of the person and are not too happy about meeting. Discuss the movements made after that encounter. Try this exercise in small versus large spaces.

Body Pantomimes

Objective: To enable the students to make effective use of body control.

Exercise: Divide the class into groups and have these groups plan short pantomimes of everyday life. For example, they might be at a party, at lunch in the cafeteria, at recess, watching television with their families, sitting in class (showing attention, unrest, or diligence), or talking with a friend. Without talking, they should try to pantomime what happens in each situation, and the rest of the class should try to guess what they are doing. Encourage the students to make as much use of their body movements as possible.

Discussion: What body movements were particularly effective in communicating certain ideas? Were certain groups better at communicating their ideas than others? What made them better at it? Can we make too many body movements or too few in certain situations? What movements might be proper for what situations?

Variations: Let the children use words in the pantomimes just described. Have the children act out charades, poems, and stories and make "showing" speeches in which they devise their own visual aids to help explain what they want to show the class. Have them remember to establish eye contact with their audience and orient their bodies properly when showing and speaking before the audience.

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